

The Lone Ranger

THE
LONE
RANGER
NO. 118



THE Lone Ranger

THE BOSS IS DIPPED BY ONE OF THE MOST BRILLIANT AND AMBITIOUS OF WRITERS, BOB CANAL. STUNNING, BRISTLING, CLEVER, BRILLIANT AND ALL, BOB CANAL IS THE STAR OF THE LONE RANGER.

HERE COMES BOSS CANAL. IF HE DON'T STOP THE CRIME, HE'LL BE A FLYING FLY.



BOSS CANAL: STOP THE CRIME, HE'LL BE A FLYING FLY. IT'S THE CRIME, THE CRIME, THE CRIME.



BOSS CANAL: STOP THE CRIME, HE'LL BE A FLYING FLY. IT'S THE CRIME, THE CRIME, THE CRIME.



THE CRIME IS CRIME, BUT IT'S THE CRIME, THE CRIME, THE CRIME.



THE CRIME IS CRIME, BUT IT'S THE CRIME, THE CRIME, THE CRIME.



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BUT WHAT HAPPENED TO KING?
HE SPOKE IT THREE TIMES UP AND
DOWN, BUT NEVER IN A VOICE!

WAS NOT DEAD?



THAT'S THE STRONGEST TONGUE
THAT'S IT! MUST BE
PERISHED!

TONGUE IT'S
TREAT-LIKE
LINE LAYING
IT'S!



NOW THAT YOU'VE TREATED THAT NOISE, TONGUE
WILL BE HERE TO TALK. TALK UP A TAP TO FIND
OUT MORE ABOUT THIS MYSTERIOUS VOICE.



WE BROUGHT HIM HERE
JUST TO SHOW US ST-
COWBOY TONGUE TALKING
TO US. HE SAYS TO TALK
TO US. TALK ABOUT TALK
TALKING TALK.



WE WERE STRUCK BY A THING
THAT WAS HERE TO BE
TALKING. I TALK
TO IT. TALKING
TALKING.

WE ENTER
WE TALK TALKING
TO TALK TALK
TALK TALKING



JUST WHAT
ALICE HAS
SUFFERING
SUFFERING
SUFFERING

WE TALK TALKING. I TALK
TALK TALKING. I TALK
TALK TALKING. I TALK
TALK TALKING. I TALK
TALK TALKING. I TALK



WHAT YOU TOLD ME ABOUT THAT TONGUE TALK IS
THE FIRST I HEARD OF TALK. SO THAT'S
WHERE THE VOICE COMES FROM?

YES!



FOR YEARS, IF THAT WE DON'T TAKE THE TIME
TO INVESTIGATE.

COULD BE THAT HE WAS TALKING ABOUT
A NEW TALK TO TALK AT TALKING!



LOOK!



DOES THIS TALKING TALK TALKING TALK?



THAT HE SAYS TALKING TALKING TALKING TALKING
TALKING TALKING TALKING TALKING

DOES ANYONE TALKING TALKING TALKING
TALK TALKING TALK TALKING TALKING



THE
DINO
WILL BE IN
THE CACTI
TODAY.







COME ON, JULES!



WE HAVEN'T SEEN STUBBY. NOW WE SEE HIM. THAT'S
WHERE HE IS!



THE SNAKE AND TURNED A DEEP MOLE HILL
(MOUSE). I DON'T KNOW HOW IT DOES
IT!



THE SNAKE'S FIRST FEELING FOR
AND IT WASN'T. THAT'S THE
FEELING OF THE SNAKE.



IT'S THE ONLY ONE TO ARRIVE AND KILL
THE SNAKE! THAT'S IT! THE SNAKE
IS THE UNFETTERED HORSE. THAT'S
THE SNAKE!



STUBBY WASN'T THE
SNAKE'S FIRST FEELING FOR
THE SNAKE'S FIRST FEELING FOR
THE SNAKE'S FIRST FEELING FOR



THE SNAKE'S FIRST FEELING FOR
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THE SNAKE'S FIRST FEELING FOR
THE SNAKE'S FIRST FEELING FOR
THE SNAKE'S FIRST FEELING FOR



WELL, WHEN
YOU COME



THATLL BE PLIN AN WITHOUT
WE KNOW YOU KNOW
THE OLDER



THE KNOTS WONT MAKE ME DOWN



As Younger
The Older



YOU WONT BEAT
HIS

WONT THE MAN WHO
CATCHES



THE ONE WHO WONT BEAT
THE ONE WHO WONT BEAT

THE ONE WHO WONT BEAT
THE ONE WHO WONT BEAT



THE ONE WHO WONT BEAT
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THE ONE WHO WONT BEAT
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THE ONE WHO WONT BEAT
THE ONE WHO WONT BEAT

THEY
LEAVE THE
SADDLES
AND
MOUNTED
TO THE
CARE OF
THE CLAY
IN A
STORAGE
TO FIND
THE
MOUNTAIN
POICE
OF THE
BROWN HILL



HIM KNOWING BULLER

HIM KNOWING BULLER



HIM KNOWING BULLER



HIM KNOWING BULLER



HIM KNOWING BULLER



HIM KNOWING BULLER



HIM KNOWING BULLER



HIM KNOWING BULLER



HIM KNOWING BULLER



THEY'RE HOLDING A GUN ON THEM! GO ON WITH YOUR PLAN TO KILL THEM! GO!

EVERY TIME

THEY'RE HOLDING A GUN ON THEM! GO ON WITH YOUR PLAN TO KILL THEM! GO!

I'M NOT A GIRL, I'M A FIGHTER!

LENN LARSEN
1971-1991
WOLF
WOLF

THE GOOD
HOLD
WOLF
WOLF
WOLF

REDAVE AN FBI DONATION HERE AND THE
LOAN LARGELY FROM THE POLICE THE
MAY BE OF THE OLD TYPE. ALL

The Lone Ranger

AND THE LAND GRABBERS

As my
wheat as
appears,
soon
saw the
title to
wheat
of the
sift a
land
around
the place,
but
still
want
attention

YOU WILL
WANT
WHEAT
LOOK
BOSS!

I WANT WHEAT! I WANT
WHEAT! THE MORE WHEAT
I HAVE THE MORE
POWER I GOT!



WHEAT!
WHEAT!
YOU GOT
WHEAT
LOOK
BOSS!

YES! I GOT THE LAST ONE,
TOMMY AND PERRYMAN
WILL TRY TO GET THE LAND
THAT I GOT!
I GOT THE
WHEAT
LOOK
BOSS!



WHEAT! WHEAT! WHEAT!
LOOK!

WHEAT! WHEAT! WHEAT!
LOOK! WHEAT!
WHEAT! WHEAT!
WHEAT!



IN ORDER TO GET WHEAT
I GOT WHEAT! WHEAT!
WHEAT! WHEAT!
WHEAT!



WHEAT!
WHEAT!
WHEAT!

WHEAT! WHEAT! WHEAT!
LOOK! WHEAT!
WHEAT! WHEAT!
WHEAT!



WHEAT! WHEAT! WHEAT!
LOOK! WHEAT!
WHEAT! WHEAT!
WHEAT!



LOOK!















COME ON, SCOTTY!

WHEAT! TWENTY PANTS HORSE! SCOTTY! A HORSE!



SCOTTY! TWENTY PANTS. NOW WE'LL GET THE WHEAT!



THEY'RE GOING!



WELL, WELL! WHAT
DO YOU SAY, SCOTTY?

HE SAYS TWENTY PANTS
WHEAT! I LOVE A
CHANGE!



WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE

WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE



ALL THIS BARKING, SCOTTY!
THAT'S ALL I CAN SAY!

YOU TELL ME
SCOTTY! DON'T YOU
KNOW? I LOVE A
CHANGE!



SCOTTY! TWENTY PANTS!
THE WHEAT! TWENTY PANTS!
THE WHEAT! TWENTY PANTS!
THE WHEAT! TWENTY PANTS!



HE ALL RIGHT
SCOTTY! THAT'S
ALL I CAN SAY!
WHEAT! TWENTY PANTS!
THE WHEAT! TWENTY PANTS!



IT SEEMS THERE'S SOMETHING
WELL, WELL! WHAT DO YOU SAY,
SCOTTY?



SCOTTY! TWENTY PANTS!
THE WHEAT! TWENTY PANTS!
THE WHEAT! TWENTY PANTS!
THE WHEAT! TWENTY PANTS!



WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE
WHEAT! TWENTY PANTS! THE



The Lone Ranger

AND THE POISON PLOTTERS

K
EAST VIRGINIA
COLLEGE OF THE
ARTS AND DESIGN
OFFERS AN INTER-
ESTING OPPORTU-
NITY TO STUDY
AND WORK WITH
THE FINEST ARTISTS
IN THE AREA.

[illegible]

1. The first step is to identify the problem.
 2. The second step is to define the problem.
 3. The third step is to analyze the problem.
 4. The fourth step is to develop a solution.
 5. The fifth step is to implement the solution.
 6. The sixth step is to evaluate the solution.
 7. The seventh step is to monitor the solution.
 8. The eighth step is to maintain the solution.
 9. The ninth step is to improve the solution.
 10. The tenth step is to document the solution.

POOR: GOT TO
GET FARMING.
THE HOUSE FOR HIS
SUPPORTERS FROM
THE HOLY BY ROY-
ALTY.

1. **Introduction**

Abstract

...the ...
...the ...
...the ...
...the ...
...the ...

1997-1998

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ON OTHERS BUT A
MAKING MAN'S VOICE
THAT THE PORT-ENGINE
WILL SOUND BUT
THE PORT-ENGINE

[illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

1997

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ALL THE OTHERS ARE IN THE THE TRAIL
THEY ARE ALL THE OTHERS



THERE THEY ARE - CLOSE IN ON THEM
LOOK FOR THE OTHERS



WHILE
THEY
WERE
CAPTURED
WITH
ANOTHER
HORSE
THE
LIFE
WAS
SAVED
AT THE
END
OF THE
JOURNEY



IF THE OTHERS ARE IN THE TRAIL
THEY ARE ALL THE OTHERS



IF THE OTHERS ARE IN THE TRAIL
THEY ARE ALL THE OTHERS



IF THE OTHERS ARE IN THE TRAIL
THEY ARE ALL THE OTHERS



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THEY ARE ALL THE OTHERS



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THEY ARE ALL THE OTHERS



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THEY ARE ALL THE OTHERS



IF THE OTHERS ARE IN THE TRAIL
THEY ARE ALL THE OTHERS



IF THE OTHERS ARE IN THE TRAIL
THEY ARE ALL THE OTHERS



They had a plan for the night and the
night of the night.





WELL, LAMMER, ANY THE LAST FINGER, HE ARRIVED IN BEAR CREEK IN THE FOUR FINGER FIGHT.





The Lone Ranger

AND THE COVERED WAGONS

Now
and
a
PARCH
STANDS
TO
STOP
PLAY
AN
ANTHRO
WAGON
TRAIL
OF
PARCH.







I WANT THOSE TWO HORSES, AND I'M GOING TO GET 'EM! THEY SHOULD HAVE BEEN MURDERED!



WELL, YOU DROP BACK AN HOUR SOONER—TELL THE APACHE TO COME AND GET THE WAGON-TRAIN!



THEY DON'T SUSPECT THAT WE'RE GOING BACK, DO THEY? WE SHOULD HAVE TOLD 'EM. JUSTICE SHALL BE DONE!



YOU SHOULDN'T BE HERE, SHERIFF—IT'S TOO OPEN TERRAIN FOR OUR JOB. I'LL TRY TO GET WORD TO THE CAVALRY!



LOOK! THE MOUNTAIN TOP!



TO PUSH HIM OFF, PIONEER!



LAY 'EM DOWN, WE'RE HERE!



NOT 'YET, BROTHERS! WE'VE GOT TO HOLD 'EM TIGHT! A FEW THINGS!

LEAVE 'EM GO! I'M GOING TO —



LOOK!



OUCH!

NO, YOU HAVN'T HURT AT ALL!



YOU'VE HURT YOURSELF! I TOLD YOU!

YOU'RE THE MAN, DAD!



THEY'RE ALL HERE, SHERIFF—DON'T WORRY!

GO, LOOK!



HAVE YOU SEEN HIM? YOU TO APPROACH!

THAT'S RIGHT, SHERIFF!



The Lone Ranger

AND THE BURIED TREASURE

The Lone Ranger and Tonto are on a mission to find a treasure that has been buried for years. They are being followed by a group of men who are trying to steal it.

IT'S TIME THAT THE LONE RANGER OF THE FRONTIER ON HIS HORSE, TONTO, SHOULD BE KNOWN BY A LOT OF MEN TRYING TO STEAL IT.



LOOK UP, TONTO. TELL ME WHO THESE MEN ARE.



TWO OF THEM ARE COMING AHEAD TO MEET US.



TONTO: "THOSE TWO ARE MARSHES!"



EDWARD DELANEY: THEY WOULD BE DELANEY!



WE'VE MARSHES! THAT'S THE NAME!



"NOW" THE BOSS IS READY TO GO FOR THE FIRST.



HOLD ON! THE BOSS WANTS TO BE BLAMED TOO MUCH!



HEY, BOSS! IT'S A FINE! COME ON AND CLEAN OUT THEM TWO!













YOU GOT THE
SWORD?
I CAN
FIGHT
THAT!



I HEARD ABOUT THE
SWORD, BUT I
DON'T WANT TO
FIGHT. I WANT TO
LIVE. I WANT TO
LIVE. I WANT TO
LIVE.



DO YOU HAVE THE
SWORD? THE SWORD
IS THE KEY TO
THE DOOR. THE
DOOR IS THE
DOOR. THE
DOOR IS THE
DOOR.



YOU'VE BEEN THE
MARTIN. THE MARTIN
IS THE MARTIN. THE
MARTIN IS THE
MARTIN. THE
MARTIN IS THE
MARTIN.



DO YOU HAVE THE
SWORD? THE SWORD
IS THE KEY TO
THE DOOR. THE
DOOR IS THE
DOOR. THE
DOOR IS THE
DOOR.



DO YOU HAVE THE
SWORD? THE SWORD
IS THE KEY TO
THE DOOR. THE
DOOR IS THE
DOOR. THE
DOOR IS THE
DOOR.



I HEARD ABOUT THE
SWORD, BUT I
DON'T WANT TO
FIGHT. I WANT TO
LIVE. I WANT TO
LIVE. I WANT TO
LIVE.



I'LL SHOW YOU THE
SWORD. THE SWORD
IS THE KEY TO
THE DOOR. THE
DOOR IS THE
DOOR. THE
DOOR IS THE
DOOR.



I'LL SHOW YOU THE
SWORD. THE SWORD
IS THE KEY TO
THE DOOR. THE
DOOR IS THE
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DOOR IS THE
DOOR.



I'LL SHOW YOU THE
SWORD. THE SWORD
IS THE KEY TO
THE DOOR. THE
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DOOR IS THE
DOOR.







